

A HISTORY OF
ENGLISH DRAMA
1660-1900

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1660-1900

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VOLUME VI
A SHORT-TITLE
ALPHABETICAL CATALOGUE OF PLAYS
PRODUCED OR PRINTED IN ENGLAND
FROM 1660 TO 1900

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PREFATORY NOTE

IN the earlier volumes of this series grateful acknowledgement has been made to several students of English theatrical history, and in particular to Sir St Vincent Trowbridge, who have kindly drawn my attention to obscure plays, as well as to sources of information concerning authorship and production dates for plays already recorded. In preparing the present catalogue, further help has come from Professor Beecher Hogan (who provided me with a list of hitherto un-noted Dublin performances) and from Mr Anthony M. Parish (who has given me items of information based on his examination of nineteenth-century printed texts). I wish also to take this opportunity of thanking Mr P. F. Hinton for furnishing me with a catalogue of the R. Crompton Rhodes Collection now in the Birmingham Reference Library.

A. N.

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INTRODUCTION

THIS volume is much more than an index.

Normally, and properly, an index is dependent upon the book to which it acts as a guide, and consequently it does not pretend to possess other than a subsidiary value. It is true that the pages of this volume do have as their first aim the object of thus serving as a guide, but they are designed to go considerably beyond such an immediate purpose and thus to have a positive, and to a certain extent independent, value of their own. In one sense, while the catalogue presented here may be regarded as an index to what is more fully given elsewhere, it seeks to be a substantive list, as complete as possible, of dramatic works produced in England from the Restoration to the end of the nineteenth century.

If this had been merely an index, nothing more would have been required, or expected, than short-title entries of plays, followed by volume and page references. The present list provides further information in three specific ways:

First, it indicates, in addition to the play-titles, the names of their authors (where known), together with the years of original production, publication or submission to the licensing authority. For immediate reference, therefore, the catalogue stands independent of the Handlists in the other volumes of this series, even although, of course, these contain more detailed information than could here be presented.

Secondly, it should be observed that this catalogue presents some material not in the Hand-lists themselves. During its compilation a number of fresh titles from the earlier periods came to light, as well as new information on the authorship of some dramas previously classed as anonymous. Such additional material has been incorporated here, with symbols to indicate the items or the supplementary information provided for the first time.

Thirdly, there has been introduced into the catalogue an element of a unique kind. From Archer's primitive play-catalogue of 1656, on through Langbaine's *An Account of the English Dramatick Poets* (1691) and Baker's *Biographia Dramatica* (1812), to the *Stage Cyclopaedia* of 1909, various efforts have been made to provide

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alphabetically-arranged records of English dramatic activity; but in none of these is any attempt made to list more than the main titles (quite apart from the fact that, as the Hand-lists have demonstrated, hundreds and indeed thousands of plays remained unrecorded). Often, however, short main titles fail to offer the help that a student needs: everyone working in this field must realise that frequently a play originally presented under one title was later acted under another name and that even more frequently dramas with sub-titles became popularly, and even professionally, known not by their main but by their alternative titles. A student unacquainted with Dryden's works, for example, might search in vain for *The Maiden Queen*, the name under which his *Secret Love* was usually performed, and he would fail to find *The City Wives' Confederacy*, the name under which Vanbrugh's *The Confederacy* was commonly acted. These are but two examples out of many. Now, it is obvious that a student engaged in elucidating theatrical references in contemporary diaries, correspondence or playhouse documents may be saved a great deal of trouble, or even may be provided with information which otherwise might elude him, if he has available a catalogue not only of main titles but of sub-titles and alternative titles as well. Accordingly, although it has entailed a great deal of additional labour, the present catalogue has been expanded so as to include at least the majority of such alternative names for plays of the period 1660-1900.

Expansion of the catalogue, however, had to be halted somewhere. The original plan called for the listing of all sub-titles and for the attaching to these of author and date references similar to those used for the main titles. The carrying out of a plan of this kind would obviously have swollen this volume, already lengthy, to inordinate proportions, and some modifications had perforce to be adopted. To save space, most of the Italian operas which appear in the Hand-lists have been omitted here—the only exceptions being those early operas of Addison's time which mingle English with their Italian and those of later date which have English translations prepared by known dramatic authors. Since the Italian operas are given alphabetically in the Hand-lists, their omission should not cause any difficulty if reference has to be made to them. Similarly, the repertoire of the French and Italian comedians presented in London early in the eighteenth century has not been included in the catalogue.

While the leaving out of this material resulted in a certain saving,

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clearly more was demanded; and hence arose the two chief modifications in the plan originally proposed. First, no author or date references are given for the sub-titles. This means that anyone consulting the catalogue may on occasion be referred back from a sub-title to a main title which belongs to two or more separate plays and that consequently a further short search may be necessary before the particular drama concerned is located. Clearly, it would have been best to make all the references specific: equally clearly, this could not have been done within reasonable limits—and between a choice of adopting the present procedure or leaving out the sub-titles altogether no doubt can be felt which is the preferable. In any case, for the majority of references no problem arises.

A second modification concerns those many pantomimes which so actively attracted audiences during the eighteenth and nineteenth centuries. Not only were these very numerous, they often indulged in sprawling titles, such as *King Hal the Bluff*, *Anne Boleyn the Fair*; or, *Harlequin Herne the Hunter and the Good Little Fairies of the Silver Ferns* and *Harlequin Blue Beard*; or, *The Red Rover, the Fairy of the Golden Locks and the Genie of the Magic Key*. Because of the number and length of these titles it was decided that only the main titles should be recorded except for the pantomimes of the early eighteenth century, which, as a scrutiny of Weaver's list shows, are often unlocatable unless we know the alternative names under which they were performed. Perhaps the loss here is not so serious: after all, the student is less likely to require the aid of sub-titles in this pantomimic sphere than when he is dealing with the more formal categories of plays.

The method followed in the catalogue may be briefly outlined. With the exceptions noted above, all the entries in the Hand-lists to the volumes of this series are recorded alphabetically and, save for pantomimes after 1750, all sub-titles and alternative titles are given with indications of the main titles to which they belong.

(1) The normal entry presents the short main title with (in brackets) the author's surname and initials followed by the year, and the appropriate volume and page references, as in:

Way of the World (Congreve, W., 1700),
I. 74, 190, 193, 236, 242-3, 341, 398;
II. 125, 147

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The year date usually is the earliest recorded, whether of production, publication or submission to the Lord Chamberlain's Office. For a few plays two dates appear: this indicates that a drama published at a certain time was not acted until several years later. To save space the various dates of similarly named pantomimes are given together, not separately. For plays written by two authors only references to the main entries in the Hand-lists are given.

(2) All initial definite and indefinite articles are omitted, except (*a*) when they form part of a proverb or quotation, as in *The Greatest of These—*; and (*b*) when the deliberately archaic 'Ye' is employed, as in *Ye Battell of Bosworth Field*.

(3) The original spelling forms are retained, as in *Old Batchelour*, but minor variations, such as *Busie-Body* and *Busie Body* are ignored. When confusion might arise, cross-references are supplied from the old-spelling to the modern-spelling forms.

(4) Occasionally plays appear in the Hand-lists twice, once under the name by which they were performed and once under that by which they were licensed. In such instances the form used is as in:

Fisherman's Hut (Tobin, J., 1819)=
Fisherman, IV. 413, 461, 614, 625

Those consulting the catalogue should observe that for some of these double entries part of the relevant information appears in one Hand-list entry, part in another. Thus in the example given above, IV. 413 gives the title under which this melodrama was performed and the date, IV. 461 records the title it had when submitted to the Lord Chamberlain and gives reference to the manuscript, while IV. 614 gives information concerning a printed version of the songs included in the production. Entries under both titles should be consulted.

(5) A + sign before an entry indicates that the play in question does not appear in the Hand-lists but has been added to this catalogue. Similarly a + sign before an author's name or a date draws attention to additional information incorporated here. Other notes are given in square brackets.

(6) Sub-titles and alternative titles are presented with the symbol =, followed by the main title to which they belong, as in:

Manoeuvring=Two make a Pair

It should be observed that the = sign may indicate (*a*) a sub-title (e.g. 'Mayor in a Hamper=Peeping Tom' refers to a play entitled *Peeping Tom*; or, *The Mayor in a Hamper*); (*b*) an original title abandoned before production (e.g. 'Bertrand and Suzetta=Marriage of Reason' refers to a play

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acted as *The Marriage of Reason* but submitted to the Lord Chamberlain as *Bertrand and Suzette*); or (c) a title substituted at a revival of the play or in a printed text (e.g. 'Brothers = Wolf and the Lamb' refers to a piece acted as *The Wolf and the Lamb* but later published as *The Brothers*). In addition, the same symbol is used to call attention to divergent spellings (e.g. *Boadicia* for *Boadicea*).

(7) In all instances, adaptations and translations are given under the names of the authors concerned in adapting or translating: thus, for example, Kemble's *Hamlet* is listed under Kemble's name, not under Shakespeare's, and *Rosmersholm* under Archer's, not under Ibsen's. Fundamentally, this is a catalogue of dramatic activity in England and any procedure other than that adopted here would have raised serious problems. *Rosmersholm* is, of course, only a translation, but it would have been impossible to draw an exact line between such a drama and *Breaking a Butterfly*, which is an adapted version of *A Doll's House*: Kemble's *Hamlet* is, in the main, merely a cut version of Shakespeare's tragedy, but from this we move on to adaptations of all kinds, going so far even as an independent melodrama called *Hamlet Prince of Denmark*, with songs for Hamlet and Ophelia. Apart from the fact that some of the 'Shakespeare' titles refer to lost plays concerning the text of which we have no other information, clearly it would have been inadvisable to list all of these under 'Shakespeare', and precisely the same conclusion must be reached in dealing with dramas derived from foreign originals, stretching all the way from literal versions to what are virtually separate works.

(8) Where a single title applies to several plays, the order of entry is (a) by authors, alphabetically; (b) by dates for anonymous pieces; and (c) by sub-titles. For example:

Adrift on the World (Bousfield, F.,
1868), v. 270
— (Twist, J. C., 1894), v. 605
— (1874), v. 638
— = Outcast Joe

This indicates (a) that there are two plays of known authorship, in 1868 and 1894; (b) that there is one, in 1874, which is anonymous; and (c) that the same title is attached as a variant to a drama the main title of which is *Outcast Joe*.

(9) The arrangement of entries is strictly alphabetical, so that, for example, *Only a Farmer's Daughter* comes before *On Parade* and *Son's Revenge* before *Son Tricked*. Where a title has *Dr Faustus*, this is not altered to *Doctor Faustus*: where it has *No. 17*, this is not altered to *Number 17*.

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(10) Numbers are inserted alphabetically as they are commonly pronounced. Thus £110 *Pounds* appears as though it were 'A Hundred and Ten Pounds', and 1873 as though it were 'Eighteen Seventy Three'. Names of monarchs followed by numbers (as in *Henry VIII*) are placed in numerical order first in their appropriate categories, and variants, such as *Henry the Fifth* for *Henry V*, are regularised. Thus the Henry monarchs come before, say, *Henry Adams* and *Henry VIII* comes after, not before, *Henry V*.

Undoubtedly, there must be a number of duplicates in this catalogue, even although a considerable amount of effort has been made to identify entries of the same piece listed under two varying titles. It has, however, been thought wiser to leave possible duplicates standing without comment rather than risk guesses which might wrongly bring two distinct dramas under one name. No doubt the detailed study of individual dramatists, with the exact examination of manuscripts and printed texts, will result in the identification of many among the 'Lord Chamberlain' plays with plays listed under other names; but until such detailed examination is made the titles must perforce remain separately recorded. It is tempting, for example, to hazard the suggestion that *Under Suspicion*, licensed on 5 June 1894 for a minor London hall, is a revised version of another *Under Suspicion* licensed for Margate on 22 April 1893, and acted there on 29 May of that year as *The New Boy*; but we cannot be sure. It might be thought that *Little Ben Bolt*, licensed for the Bijou, Nashville Gardens, in 1876, is the same as Edwin Keene's *Little Ben Bolt*, acted at the Subscription Ground, Gravesend, in 1879; but again any basis for making a sure judgment is denied us. In the present state of knowledge concerning dramatic activity of these years the student is far more likely to be aided by having as full a list of titles as possible, even if he comes to discover that some of them are variant duplicates, than by having these variant titles attached together on no certain foundation of proof. Similarly, he is less likely to be confused if the attempt is made to keep as strictly as possible to the contemporary ascriptions of authorship for the plays recorded here.

A SHORT-TITLE ALPHABETICAL CATALOGUE OF PLAYS PRODUCED OR PRINTED IN ENGLAND FROM 1660 TO 1900

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 + Abandondero, the Bloodless (Byron, H. H.: *Dicks* (in *Sensation Dramas*))
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 [This play apparently is lost: a
 reference to it is in A. P. I. Samuels,
*The early life, correspondence and
 writings of Burke* (1923). I am in-
 debted for this information to
 Mr J. T. Boulton]
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